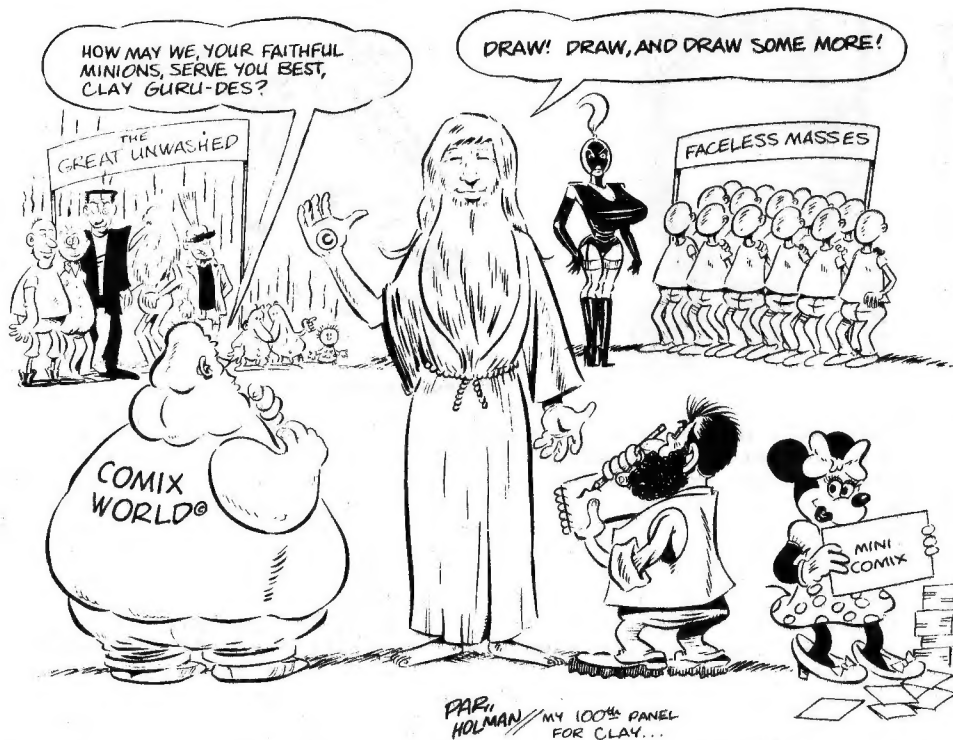
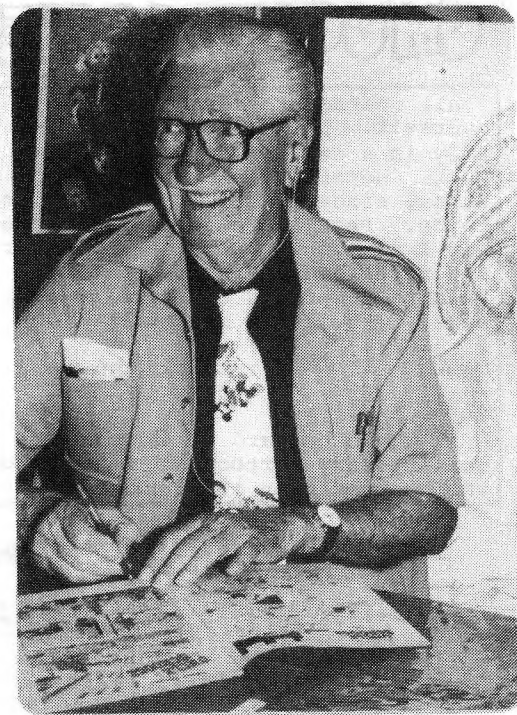
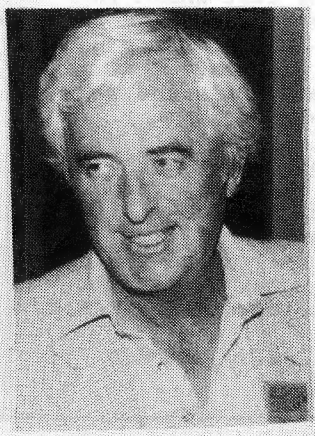




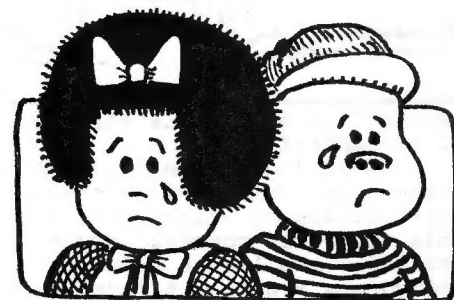
COMIX WORLD 205. September 15, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. Logo by Par Holman, whose latest work appears in COMIX WAVE 10 (\$1.50pp from CW). Photographs of Chuck Jones, Hank Ketchum, and Carl Barks © Clay Geerdes. All were taken at the 1982 San Diego Comic Convention. Wile E. Coyote, Road Runner, and Sylvester and Tweety are © Warner Brothers, Inc. Nancy and Sluggo are © King Features Syndicate. Latest Comix World Mini-comic is Parsonavich's STONER MAN 5. 50¢/stamp from CW. Subscribe to COMIX WORLD: \$6 for 24 issues, \$11 for 48. Query re ads.

HANK KETCHUM AND DENNIS THE MENACE. Don't know about you, but I grew up with Dennis the Menace, and when I heard that Hank Ketchum had returned from Europe and would make a rare appearance at the San Diego Con, I knew I would be there to see the man and hear what he had to say. I found him to be a gentle person, a man with an easy smile, one whose answers were articulate and to the point. He told his small audience that a trip to Russia in 1959 (to try to negotiate a humor exchange which never came off) wound up in Paris where he met Art Buchwald who convinced him it would be more exciting for him to remain in Europe and draw his strip than to return to the United States. "Being a cartoonist gives you a marvelous opportunity that most other professions don't have. You can live anywhere in the world that you choose." Re Dennis: "In the very beginning, you don't know the character. He was a mischievous little kid that I was writing jokes about. I didn't know him. I knew his name, but not him. As we progressed, we began to know who this kid was and what he should or shouldn't do. We got to know his parents, how much money they were making, what kind of living, what the old man did. . . I look back at the early cartoons and I see a lot of people screaming at each other, mad at each other, Dennis doing things I'd never let him do now.

[Ketchum referred to an early Dennis gag which had the boy tying the necks of a pair of swans together and said he wouldn't do anything cruel like that now.] Now I hope that people will find a great deal of love and compassion in the feature and a lot of really good humor based on the personalities of the people involved." Ketchum praised his writers and said few cartoonists could survive in the field over a long period without them. His current single panel goes back to his early freelance days when he sold to COLLIER'S and NEW YORKER. Today, he wants to repeat some of his early gags, the ones few people saw because they were printed before the strip had a wide audience. He's now living in California.



Without a doubt, Carl Barks has had more attention and praise as a person in the past few years than he had in his entire career as a practicing cartoonist, but his artwork has always been widely known and loved. His stories are still being reprinted and he has probably been in print longer than any of his contemporaries.



1906 Ernie Bushmiller 1982

Stamford, Conn.

Cartoonist Ernie Bushmiller, creator of the comic strip "Nancy," died yesterday at the age of 76.

For more than 40 years, Bushmiller recounted the exploits of Sluggo, Aunt Fritz and Nancy, a little girl with black eyes and a red bow.

He studied art in his native New York and started his career as a copy boy at the old New York World, where he did illustrations.

Jim Carlson, a longtime associate, said assistants had helped Bushmiller produce the strip recently. He would not say whether they planned to continue it.

"Bushmiller understood the role of the strip," Carlson said. "It had no deep meaning. It was purely to entertain."

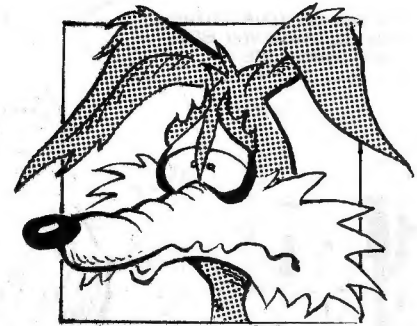
Associated Press

CHUCK JONES

All characters come from within yourself. Lurking within everybody is a certain amount of Daffy Duck. Hopefully, some of Bugs Bunny, since that's who you'd like to be. Pepe Le Pew represents the way I always wanted to be with girls and never had the courage to be. Life is comprised of mistakes and humor is built on mistakes.

-Chuck Jones
July 10, 1982

It would be hard to imagine any contemporary cartoonist or animator who had not been influenced by men



©WARNER COMM.



with Leon Schlesinger over the budget. The black and white cartoons of the time were six minute song plugs, filler between the features. Everything in them from trees to furniture was animated for its own sake and the plots were thin. Bosco was Warner's version of Disney's Mickey Mouse. The success of Disney's first series of color cartoons, the Silly Symphonies, stimulated an entirely new view of the possibilities of animation. Warner's set up a new unit in 1935. The main people in it were Chuck Jones, Tex Avery, and Bob Clampett. No more song filler for these guys. They jammed stories, created new gags, and established the animated cartoon as an art form. When Disney went into full-length animated films beginning with SNOW WHITE AND THE SEVEN DWARFS in 1937-38, Warner Brothers took the lead with the short cartoon. Chuck Jones became a director in the late thirties when Frank Tashlin left Warner's (Tashlin did those great Fox and Crow cartoons for Columbia.). His first cartoon was THE NIGHT WATCHMAN. Jones, as Leonard Maltin points out in OF MICE AND MAGIC, liked to deal with small, quiet characters and their relation to a somewhat forbidding environment. There is a Disney cuteness to cartoons like DOG GONE MODERN, NAUGHTY BUT MICE, and CURIOUS PUPPY which tends to attract the sentimentalists and repel the cynics. It was Jones who made the most use of classical music in the cartoons, who was always moving them away from their lowbrow beginnings. Disney, of course



©WARNER COMMUNICATIONS, 1982.

showed the way in his strange 1940 FANTASIA.

Speaking at the 1982 San Diego Con, Jones enlightened his motives re animation and his theory of comedy. "Most villains are losers and most comedians are losers." Coyote is his own worst enemy. The Road Runner never gets involved, never says more than "Beep! Beep!" ROAD RUNNER began as a parody of chase films, but grew into one of the most popular cartoons of the 50s. "The difference between Coyote and Bugs Bunny is Coyote never wins. He's out to get a bird that wouldn't even make a good meal." Like Sylvester after Tweety. In an aside, Jones mentioned that the little bird that died at the beginning of POLTERGEIST was named Tweety and the family name was Freelang. When Friz Freleng, long a director at Warner's, heard about this he drew Sylvester weeping over a



©WARNER COMM. 1982.

tiny coffin containing Tweety and sent it to Spielberg. (Par Holman has redrawn it here.) Jones noted the influence of the cartoons on the new run of space films (DUCK DODGERS OF THE 24 1/2 CENTURY on CLOSE ENCOUNTERS OF THE THIRD KIND). A few more comments: "When you're making your character, decide whether you're dealing with a clown or an actor."

"Clowns best shown in circuses because they wear funny costumes. It's not the way they move that makes them funny, it's the way they look."

"People often call our stuff realistic, which is absurd. Nobody's ever seen a rabbit that looked like Bugs Bunny."

"The only place you can get the money to do full animation now is England."

-Clay Geerdes